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A View in the Farnum Library.

From Rogers' "Private Libraries of Providence."

Catalogue

OF THE

Library

OF THE LATE

Alexander Farnum, Esq.,

OF

Providence, Rhode Island.

"That Mr. FARNUM is an extremely careful student of bibliography the collection fully attests. Every author, ancient or modern, that Mr. FARNUM has chosen to place upon his shelves, has been placed there at his very best. In his library, bibliographically speaking, there are no mistakes."—HORATIO ROGERS' "*Private Libraries of Providence, with a Preliminary Essay on the Love of Books.*"

NEW YORK:
GEO. A. LEAVITT & CO., AUCTIONEERS,
CLINTON HALL, ASTOR PLACE.
November, 1884.

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"I wol do my dilygence
As ferre as sowneth in to honest
To tel you a tale, ye two or thre."
—CHAUCER'S "Monk's Prologue."

The books of the Farnum Library require no eulogy from the compiler of this catalogue. Being the best of their kind, they tell their own story better than could be narrated by fulsome description or words of puff.

The condition, quality and quantity of the late Mr. Alexander Farnum's library were chronicled by Horatio Rogers in his valuable "Private Libraries of Providence," some six years ago, and as the collection appeared to him then. That impartial and Dibdinistic description follows these two prefatory pages. All the compiler has essayed to accomplish has been to give titles, describe sizes and bindings, and add some few notes, mostly borrowed from other sources. These tell an old, well-worn tale.

Like the bird in the fable, the writer has arrayed himself in the plumage of others. And that is really about all the cataloguer of the period can do. His work has been so faithfully performed for him, a generation or two ago, by Brunet, Stevens, Lowndes, Dibdin, Allibone, Willis, Quaritch, and the rest of the old bibliographical guild, that all he has to do is to follow in their tracks and plagiarize at every footstep. No literary merit can therefore be claimed for these pages, as no literary originality has been attempted. To compile a book catalogue in these days one only needs a paste-pot, a pair of scissors and a little horse-sense. That is the whole of the necessary equipment.

This catalogue has been made with tools of that kind. It is compiled for the wealthy and cultured man of leisure and good taste, who loves books for their own sake, not for rarity or peculiarities alone. It, therefore, does not appeal to the impecunious, finical and hypercritical bibliographer who, as a rule, being as poor as Job, can afford to economically content himself with a sneering side laugh or a caustic, scorpionical criticism. Those, however, who laugh the softest often cry the loudest and longest. So much overweening conceit, fancied wisdom and bogus pretence, mingled with a considerable share of the Ananias penchant, so frequently hedge around the "bibliographical department," that the compiler has felt it necessary to put himself on record, by this open confession, on behalf of his tribe and himself.

* * *

This Library might have had the sizes of its volumes described by inches, but the rule followed has been to give them popularly, according to the commonly received ideas. Technicality, in that respect, has given way to the general conception, in accordance with the suggestion made over eight years ago by the compiler in an article on "The Sizes of Printed Books," in "The Stationer's Hand-Book," as follows: "It having been found impossible to give regularly the correct sizes of modern books as in former years, as folio, 4to, 8vo, 12mo, 16mo, etc., bibliographers have been forced to describe the new sizes by the names of the old they are most like." No "collations" will be found in this catalogue. Such are more suited to a Delmonico coterie of *gourmets*. The books are as they are, and are described for auction sale, with a just fairness to all the lots and without exaggeration of any. The compiler carried out the instructions of the late Mr. Farnum in the method of description, in the length of notes to the various lots, etc. The deceased owner wished his books thoroughly catalogued without regard to expense. The compiler obeyed orders and would have been just as willing to have done so if Mr. Farnum had desired him to have put fifty lots on a page instead of the

number they now average. He had in his mind's eye the dictum of the late Horace Greeley—"Follow copy if it carries you out of the window." There may be many typographical and descriptive errors in this catalogue. These have never failed to creep into all its predecessors that have been hurriedly printed and made up. Such mistakes are necessary to take the conceit out of cataloguers, and blunders that can be found in these pages are now offered as a sacrifice, for bibliographers to peck at.

* * *

Mr. Farnum's library is one in a thousand. Church has said—"We ought to judge of the editions of books as we judge of men—none are perfect, and the best are good only by comparison." True, but when a collection carefully winnowed from the book-sellers' stores on both sides of the Atlantic and culled from auctioneers' catalogues for nearly a quarter of a century by a connoisseur like Mr. Farnum, who knew what and where to buy the best that money could obtain, such a quotation should be disregarded.

Mr. Farnum's theory was large paper copies rather than small—the reliures of Hayday, Rivière, Bedford, Matthews, and Zaehnsdorff in preference to cheap store bindings—limited editions on fine paper instead of unlimited on wood pulp—unique extra illustrated copies to be always chosen rather than volumes manufactured by the thousand, with well-worn plates and indistinct impressions—the choicest examples of American printed books represented by the Riverside Press or of the British printing office exhibited in the typographical beauties of Whittingham and Baskerville to be selected frequently and regularly—and in fact always editions-de-luxe, uncut copies not ravished by the binder's plough, and, above all, original editions, if with plates, but if not, then the best printed and the best edited that the book mart has produced or has to offer. Such were Mr. Farnum's first choice, and he gathered together the library of extraordinary excellence, sumptuous character and superb condition, described in the following pages, which do not contain the account of a solitary volume but what adorned his shelves at Providence, and which, as a whole, are a bibliophilistic monument to his good taste and correct judgment.

* * *

The collection is strong in belles-lettres, the drama is fully represented, poetry is at the very best, history is carefully selected, and, in fact, every other domain of literature necessary to constitute an American gentleman's perfect library will be found in it.

It is a collection of literary treasures for a man of the nineteenth century, not for a Dryasdustic mummy.

* * *

Mr. Farnum's library fills the following description which the book lover Arnott tells us respecting the contents of his book shelves:—"And in a corner of my house I have BOOKS; the miracle of all my possessions, more wonderful than the wishing cap of the 'Arabian Tales,' for they transport me instantly not only to all places, but to all times. By my BOOKS I can conjure up to vivid existence before me all the good and great men of antiquity; and for my individual satisfaction I can make them act over again the most renowned of their exploits. The orators declaim for me; the historians recite; the poets sing; in a word, from the Equator to the Pole, and from the beginning of time until now, by my BOOKS, I can fly whither I please."

CHARLES SOTHERAN.

NEW YORK PRESS CLUB,
120 Nassau Street.

MR. ALEXANDER FARNUM'S LIBRARY.

[Reprinted from pp. 165–178 of "Private Libraries of Providence, with a Preliminary Essay on the Love of Books, by Horatio Rogers." 4to. Providence, 1878.]

—Well read in poetry,
And other books,—good ones, I warrant ye.
TAMING OF THE SHREW.

WE have somewhere read the story of an old Roman, who expended vast sums in purchasing a household of learned slaves. He wished to have the best poets and the best historians in living editions. One servant recited the whole of the Iliad: another chanted the Odes of Pindar: every standard author had its living representative. The library of Mr. Farnum reminds one of the household of the Roman, though happily the mortal edition of the ancient is replaced by the immortal offspring of the genius of Gutenberg. They certainly resemble each other in the possession of the best poets and historians in the best editions, and in every standard author having a representative.

This attractive collection contains about four thousand five hundred volumes, and is largely composed of classical English literature, wherein it is unsurpassed in this vicinity. Among its strong points are the drama, embracing the major and minor dramatists from Shakespeare down, the British poets, general history, bibliography, antiquarian works, especially of the Elizabethan age, literary history, and books on the fine arts. Wood engraving has some particularly fine representatives. Every book in the library, almost without exception, is the very best edition ever issued, in whatever form that may be; and of works of an important character, of which several approved editions exist, the best are usually to be found among its treasures. For example, there are about twenty editions of Shakespeare, from Halliwell's folio to Pickering's diminutive Diamond. Milton is also represented in several of the choicest editions, from that of John Baskerville to that of William Pickering. When we say *best editions*, we do not always mean the most rare and costly, like the first four folios of Shakespeare, or the original issues of Milton; but we apply the term to the most choice and elegant editions for critical use, as indicated by the examples we have given. Some of the books are most daintily gotten up, and about eight hundred volumes are large paper copies and limited editions. In one case only five copies were issued of a work in the style of the copy in Mr. Farnum's possession; of another but twelve; of several others twenty-five, fifty, and so on, as the case may be.

To cull out some of the choicest specimens of this library will be our endeavor; though, in attempting to do so, one feels like saying with the aged Dryden,—"Thoughts come crowding in so fast upon me that the only difficulty is to choose or to reject."

Mr. Farnum's copy of Dibdin's bibliographical works, of which some of the volumes are unique, is, unquestionably, one of the finest in existence. With the exception of the Spenceriana, and Althorpianæ, all the important volumes are on large paper. The copy of the Typographical Antiquities (one of sixty-six printed on large paper), is uncut, and bound in half vellum; while uniform with it are two volumes deserving special mention. One of these volumes comprises the first six signatures of the Typographical Antiquities printed on vellum, and intended for the Earl Spencer, Dibdin's patron. These signatures belonged to William Savage, the printer, and, according to the title-page, formed "The only portion, and only copy that was printed on vellum." Though Dibdin's excuse for not completing the copy was the difficulty in working on vellum, yet we suspect that the real reason was the expense. In the early stages of the

undertaking, as appears by a note in Mr. Farnum's possession, Dibdin wrote to Savage as follows:—"I am much pleased with what you have sent me: the vellum has a glorious look, and, if you exert all the talent which appears in the specimen, we shall make a magnificent book of the vellum copy." In a subsequent note to Savage, likewise in Mr. Farnum's possession, he wrote:—"I give up the vellum copy not from a supposition of your want of skill to execute it, but from various causes which I will state hereafter. We shall now go on more smoothly." Long after he had abandoned the copy he referred to these signatures in a foot-note to his Bibliomania, more harshly, it seems to us, than the truth justified; for, notwithstanding what he had written to Savage, he spoke of them as follows:—"The censure which is here thrown out upon others reaches my own doors: for I attempted to execute a single copy of my *Typographical Antiquities* upon vellum, with every possible attention to printing and to the material upon which it was to be executed. But I failed in every point; and this single wretched looking book, had I persevered in executing my design, would have cost me about *seventy-five* guineas!" *

Mr. Farnum's Dibdin comprises forty-six volumes. His large paper copy of Reminiscences of a Literary Life contains the rare Index, likewise on large paper, notwithstanding the statement in the Hosmer Catalogue that it was "only printed on small paper." † One of Mr. Farnum's copies of the Tour in France and Germany, the

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* Another of Dibdin's autograph letters in Mr. Farnum's possession, is interesting because of the references in it to his own works, and especially to his Reminiscences of a Literary Life, then about to be published. It is addressed to Ithuriel Towne of New York, who had paid sixty guineas for an illustrated Bibliomania, alluded to in a foot-note to the first volume of the Reminiscences, and which sold for $720 at the John Allan sale in 1864. The letter is as follows:—

"7 Wyndham St.,
Bryanston Sqr.
April 3, 1835.

DEAR SIR:

I beg you to accept my very best thanks for all the kind and all the honourable testimonies contained in your letter of February last, in favor of my bumble lucubrations. That they have afforded you a rational gratification, is matter of sincere pleasure to their author.

Will you, however, forgive my remarking that you are much *behind hand* in your number of the volumes which have issued from the same prolific pen? But to that gallantry of spirit which hesitates not to sacrifice 60 guineas for an illustrated copy of the *Bibliomania* upon large paper, everything is obtainable. Go on, dear Sir, and put the finishing stroke to your spirit of courageous enterprise. Possess the *Decameron* (the most beautiful, as Mr. Adlard will tell you, of all bibliographical books), the *Tour*, the Spencer Library, and above all, for utility, the *Library Companion*. As to the small rarer pieces I will confer with your honest agent, Mr. Evans, and together, we must get them at reasonable prices. The Typographical Antiquities in 4 vols. is reasonable and common—as an unfinished work.

I transmit you a notice of a *new work*—in which you will observe *your* name to be down—from authority; but I will be frank and tell you, that I have reserved for you a *large paper* copy—£10, 10s.—subject to your rejection or possession. 'Twill be an immensely scarce work; and perhaps my last performance.

And now allow me to thank you, which I do very sincerely, for the splendid and acceptable present of the *proofs* of your countrymen's skill in the art of engraving. The specimens are most creditable to them. In return as soon as the "Reminiscences" are published, in September, I will send you a copy of my Lent Lectures on large paper, of which I shall beg your acceptance.

Your country is a young country but the infant is Hercules. Farewell, dear Sir, and accept the assurance of my respect and esteem.

Very much and truly,

T. F. DIBDIN."

† The Catalogue of the Library of Zelotes Hosmer, prepared for the sale which took place in 1861, contained this note to a large paper copy of Dibdin's Reminiscences of a Literary Life (Lot No. 301): "Containing the Index, very rare, and only printed on small paper. This is inlaid and bound with the large paper copy; also a long letter to Dawson Turner, whose copy this was."

second edition, published in three volumes, has been extended to eight by inserted illustrations, amongst which are a remarkable number of rare portraits and curious old views of places. One of his copies of the Bibliographical Decameron contains the ebony-spectacle portrait of Tom Payne, of which only twenty-five were printed. It likewise contains one of the prints of Diana of Poictiers, the plate having been destroyed after seventy-five (fifty ?) impressions had been taken off. "I learn," says Dibdin in a foot-note to his Reminiscences, "that 3*l.* 13*s.* 6*d.* has been given for a single impression of this most original and fascinating portrait." But by far the most valuable of this fine set of Dibdin is a unique copy, of which we have not yet spoken. Dibdin projected a "Disquisition on Early Engraving and Ornamental Printing," and though he never got so far as the actual composition of the work, still, with the assistance of Savage, the printer, he gathered much material for it in the form of a collection of numerous title-pages of early printers and many wood engravings. Among its artistic treasures Germany is represented by Albert Durer, Hans Burgkmair, Lucas Cranach, Hans Schaeuflein, Henry Voghter, James Kobel, Gabriel Schnellbotz, Louis Businck, and others; Holland and the Low Countries by John Walther van Assen, Henry Goltzius, Abraham Bloemaert, Anthony Sallaerts, and Christopher van Sichem;—but it is idle to attempt to enumerate the artists whose cuts Dibdin had gathered together for the purpose of illustrating his work. Suffice it to say that the collection includes cuts of many of the most famous wood engravers from the time of Albert Durer to that of Thomas Bewick. The whole, constituting a most remarkable collection, are mounted, or inlaid, in a folio volume. This interesting volume has been inspected by various engravers of this country, and has awakened much interest. It is a matter of surprise that the rich and appreciative collectors of literary rarities in England allowed it to cross the Atlantic.

Of kindred character to the last volume is another collection of wood-cuts by Durer, Burgkmair, and many other old masters. It came from the John Allan sale, and among its stores is a chiaro-scuro engraving on wood,* less than eleven by seven inches square, of which, or of a copy exactly like which, Jackson in his Treatise on Wood Engraving thus speaks:—"I have, however, seen one German cut executed in this style, with the date 1543, which for the number of the blocks from which it is printed, and the delicacy of the impression in certain parts, is, if genuine, one of the most remarkable of that period. . . . . The subject is a figure of Christ; in his left hand he holds an orb emblematic of his power, while the right is elevated as in the act of pronouncing a benediction. . . . . The drawing of the figure of Christ is very much in the style of Lucas Cranach, and I am strongly inclined to think that the original painting or drawing was executed by him, whoever may have been the engraver. There must have been at least ten blocks required for this curious print, which, for clearness and distinctness in the colors, and for delicacy of impression, more especially in the face, may challenge a comparison not only with the finest chiaro-scuros of former times, but also with the best specimens of colored block-printing of the present day." The water mark of Mr. Farnum's print contains the name of H·OSER, but we have not been able to find any trace of such a paper-maker.

In the bibliographical department of this library are to be found a beautiful copy of Brydges's scarce works in twenty volumes; the Manuals of Brunet, and of Horne, on large paper; the Bibliotheca Anglo Poetica, also on large paper, and extensively illustrated by the insertion of many rare portraits; together with many other valuable works.

A hap-hazard selection of a dozen or more works for mention will, at least, give a fair illustration of this collection. The Harleian Miscellany, in ten quartos, is from Rufus Choate's library, bearing his autograph on a fly-leaf: Somers's Tracts in thirteen volumes is uniform with it in size. The first twelve volumes of the Septimus Prowett edition of

* [This wood engraving will not be sold with the Library.]

Dodsley's Old Plays are on large paper, and the thirteenth has been stilted to match.* Pickering's Prayer Book, in seven folios, shows all the changes from the Prayer Book of Edward VI., to the present time. Aristotle's Works, translated by Thomas Taylor, in ten quartos, forms, according to Brunet, the only uniform edition of Aristotle's complete works in any language. Ritson's antiquarian works, in forty volumes, bound in tree calf by Riviere, contains all the cancelled leaves and suppressed passages. Yarrell's Birds, the largest size in six imperial octavos, only fifty copies of that size having been issued, and his Fishes, the second size, are full of beautiful wood-cuts. Mr. Farnum was one of the original sixteen American subscribers to Halliwell's folio Shakespeare, illustrated by Fairholt, in sixteen volumes, of which there were but one hundred and fifty copies printed. This is one of the best specimens of printing of modern times, being all worked by hand, and on paper which is superb. Large paper copies, like the one in this library, of Dr. Grey's edition of Hudibras, published at Cambridge in 1744, are, according to the Bibliotheca Anglo Poetica, of rare occurrence; and Dr. Dibdin says only twelve were issued in that style.† The copy of the London edition of Hudibras here, published in 1819, contains the plates engraved for the work as additional illustrations; and they are printed in colors in a very remarkable way, and are very elegant.

There are works of marvellous beauty here, containing specimens of illumination and decoration of the middle ages. Of this class is Silvestre's Universal Paleography, or facsimiles of writing of all nations and periods in two elegant folios,‡ They are gorgeous volumes, and have the reputation of being some of the finest books ever issued. Not unlike in character are the original edition of *Le Moyen Age* by Lacroix, and Shaw's books relating to the middle ages on large paper, viz.: Illuminated Ornaments; Dresses and Decorations; Decorative Arts, Ecclesiastical and Civil, etc. The attractiveness of this style of works, by reproducing the ornamentation of even old books alone, whether of letter or illustration, can well be understood by those not familiar with them by the following, which we take from an English writer, who, in speaking of a Gothic story of the fourteenth century, "before the press vulgarized wonders," thus describes the class to which it belonged:—"The scribe, the artist, and the binder, lavished their time and skill. Six years were not unfrequently spent upon the internal decorations. The margin, in the place of canvas, was enriched with portraits, magnificent dresses, flowers and

* It is very difficult to pick up a perfect large paper copy of the edition of Dodsley's Old Plays in twelve volumes, published by Septimus Prowett in 1825-27, with a supplemental volume issued by William Pickering in 1833. One reason is that, after it had become scarce, extra sets were made up, as far as possible, from sheets left over, lacking signatures being supplied by printing new ones, which but imperfectly matched the original. Another reason is that the time of issuing the set stretched over several years. Mr. Farnum in making up his set collected no less than three different copies before securing a perfect one. The writer experienced almost as much difficulty in making up an uncut copy on small paper. This edition will probably always continue to be highly prized. The edition recently issued, and edited by Hazlitt, will scarcely supplant it as Mr. Hazlitt has omitted some plays that have recently appeared in the collected works of their authors, but which are to be found in the Prowett edition: he has also added some plays not to be found in Dodsley.

† The statement in the text is, perhaps, a little too unqualified. Dibdin's exact language in a note to the Library Companion in regard to large paper copies of Grey's edition of Hudibras, is as follows:—"On large paper, it is said, only 12 copies were struck off; but I have my doubts on this head, as it is not an uncommon book, and 100 copies were subscribed for. Do I deceive myself in the supposition that I have seen more than a dozen of copies? Be that as it may, I find such a copy, bound by Roger Payne in red morocco, selling for 14*l.* 14*s.*, at the sale of Colonel Stanley's library; and a similar one—'very fine copy, old red morocco, borders of gold,' (inviting description!) marked at 12*l.* 12*s.*, in the catalogue of Messrs. Payne and Foss. It may be necessary to state, that the plates in this edition are from the very humorous pencil of Hogarth,"—etc.

‡ The two smaller volumes of text, of course, accompany the folio illustrations.

fruits. Letters of silver shone on a purple ground. Golden roses studded a covering of crimson velvet; the clasps of precious metal, richly chased, shut up the adventurous knights and the radiant damsels in their splendid home."

There are also illustrated books in profusion, and all superb. Among works with fine plates are Lodge's Portraits, Houbraken's Heads, and Woodburn's Gallery of Rare Portraits, all in folio; then too, there is an original Hogarth from the library of David Roberts, the painter, in elephant folio; and, of like size, Westwood's Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts. A collection of over seventeen hundred plates of Bartolozzi, the celebrated Florentine designer and engraver, in five elephant folios, is undoubtedly one of the finest testimonials to this artist's genius ever formed. Among its treasures are numerous engraver's proofs, comprising several series of impressions from a number of the plates, showing the progress of the artist's work from the etching to the finished print.

Books illustrated with inserted plates are likewise to be found in Mr. Farnum's library. Of this character are Irving's Washington; Dunlap's History of the Rise and Progress of the Arts of Design in the United States, extended from two to four volumes; Rogers's Pleasures of Memory, and Cowper's Task, both inlaid to quarto size, magnificently illustrated with many proofs and autograph letters, and richly bound; and numerous other works. Eastlake's Material for a History of Oil Painting, besides its inserted illustrations, contains five original drawings by Eastlake. Four of them are in colors, being copies of frescoes made by the artist during his travels in Italy: the other is a sheet of studies in pencil and pen drawing. These were bought at a sale of the artist's effects, and were guaranteed by Lady Eastlake to be the work of her husband.

The last volume we shall mention will be Byron's English Bards and Scotch Reviewers, inlaid to folio size. It was gotten up by William Upcott, a man famous in England for his love of literary rarities. It afterwards belonged to John Allan of New York, likewise noted for his fine books, and by him it was considered one of his choicest gems. It contains one hundred and forty-five inserted portraits, mostly proofs, and numerous landscape plates. Besides the autographs of Lord and Lady Byron, the Earl of Carlisle, Lord Aberdeen, Lady Holland, the graceful mistress of Holland House, and numerous other illustrious personages, there are in it original letters of Wordsworth, Lamb, Sydney Smith, Fox, Rogers, Gifford, R. P. Knight, Montgomery, William Cobbett, William Miller, Richard Cumberland, John Murray the senior, Lord Hervey, reporting the sale of his South Sea stock, the Duke of Portland, and others. Charles Lamb's letter to Mr. J. Ollier contains this characteristic sentence:—"It is enough once for all to assure you, that I never could succeed in anything proposed to me to do, and I wont strive against my poor obstinate grain." It concludes equally characteristically, thus:—"Yours and your brother's, C. Lamb." No wonder its respective owners have regarded this book as a prize.

That Mr. Farnum is an extremely careful student of bibliography the collection, of which we have given so imperfect a sketch, fully attests. Every author, ancient or modern, that Mr. Farnum has chosen to place upon his shelves, has been placed there at his very best. In his library, bibliographically speaking, there are no mistakes. We think we may, with great propriety, apply to Mr. Farnum's knowledge of books and book-collecting, as well as to his other literary attainments, the well-known lines of the poet,—

"What the child admired,
The youth endeavoured, and the man acquired."

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3. The Lots to be taken away at the Buyer's Expense and Risk within three days from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery; in default of which Messrs. Geo. A. Leavitt & Co. will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

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5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure of complying with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by Public or Private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this sale, without such re-sale if they think fit.

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Catalogue of the Farnum Library.

"Books, books again, and books once more !
These are our theme, which some miscall
Mere madness, setting little store
By copies either short or tall.
But you, O slaves of shelf and stall !
We rather write for you that hold
Patched folios dear, and prize 'the small,
Rare volume, black with tarnished gold.' "

—AUSTIN DOBSON.

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1 'BECKETT (GILBERT). COMIC HISTORY OF ENGLAND, *with* 20 COLORED *engravings and numerous woodcuts* by JOHN LEECH, 2 vols. 8vo, *London*, 1860; also—A'BECKETT'S COMIC HISTORY OF ROME, from the Founding of the City to the End of the Commonwealth, *profusely illustrated with engravings on wood and* COLORED *plates, after designs* by LEECH, London, n. d. Together 3 vols. 8vo, calf gilt, marble edges.

2 ABEILLARD AND HELOISA. History of the Lives of, comprising a Period of 84 Years from 1079 to 1163. With their Genuine Lives from the Collection of Amboise. A new edition. 2 vols. 8vo, half calf.

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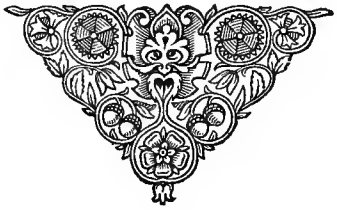

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AN ENGLISH CRITIC HAS REMARKED—"WE ARE DECIDEDLY OF OPINION THAT NO BIBLIOGRAPHICAL COLLECTION CAN BE COMPLETE WITHOUT MR. DIBDIN'S VOLUMES, WHICH ARE, INDEPENDENT OF THE SOLID INFORMATION THEY CONTAIN, FREQUENTLY ENLIVENED BY LITERARY ANECDOTES, AND RENDERED GENERALLY INTERESTING BY GREAT VARIETY OF OBSERVATION AND ACUTENESS OF REMARK."

S. AUSTIN ALLIBONE OBSERVES—"NOW OF ALL ENGLISHMEN WHO HAVE EVER LIVED, THERE NEVER WAS A MAN BETTER SUITED TO MAKE A DRY STUDY ATTRACTIVE, AND A LEARNED SUBJECT PLAIN, THAN DR. DIBDIN OF ROXBURGHE MEMORY. THIS MAGICIAN COULD WITH HIS PEN DRESS UP A BEGRIMED, UNCOUTH-LOOKING VOLUME, IN MORE ATTRACTIVE STYLE THAN COULD GROLIER'S BINDER WITH HIS MOST CUNNING TOOLS. HE COULD CONVERT 'BELINDAS' AND 'ALMASAS' INTO BIBLIOMANIACS, AND MAKE A DRY CATALOGUE OF OLD ENGLISH POETRY MORE ATTRACTIVE THAN THE LAST NOVEL. IT WAS BUT NECESSARY FOR HIM TO APPLY THE EPITHETS 'EXCESSIVELY RARE,' OR 'EXCEEDINGLY CURIOUS,' AND THE NEGLECTED CAXTON IN YOUR GARRET WOULD BUY YOU A YEAR'S CLOTHING FOR YOUR HOUSEHOLD, AND THE OLD FAMILY BIBLE WOULD DEFRAY YOUR CHRISTMAS FESTIVITIES."

DIBDIN'S SYMPTOMS OF THE BOOK DISEASE ARE, (1) A PASSION FOR LARGE PAPER, (2) UNCUT, (3) ILLUSTRATED, (4) UNIQUE, (5) VELLUM COPIES, (6) FIRST EDITIONS, (7) TRUE EDITIONS, AND (8) BLACK LETTER, (9) PRIVATE DISTRIBUTION, OR AT A PRIVATE PRESS, (10) ALL THE EDITIONS, OR (11) CONNECTED WITH A PARTICULAR AUTHOR OR SUBJECT. HIS PROBABLE MEANS OF CURE ARE, (1) DIRECTING OUR STUDIES TO USEFUL WORKS; (2) REPRINTING SCARCE, AND INTRINSICALLY VALUABLE, PRODUCTIONS; (3) EDITING OUR BEST ANCIENT AUTHORS, IN PROSE OR POETRY; (4) ERECTING PUBLIC INSTITUTIONS, AND (5) STUDYING BIBLIOGRAPHY.

273 DIBDIN (THOMAS FROGNALL). TYPOGRAPHICAL ANTIQUITIES, ETC., SIX UNIQUE VOLUMES, COMPRISING:—

I. DIBDIN. Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland: containing Memoirs of our Ancient Printers, and a Register of the Books printed by them. Begun by the late JOSEPH AMES, F.R. and A.SS. Considerably augmented by WILLIAM HERBERT, of Cheshunt Herts; and now greatly enlarged, with Copious Notes, and illustrated with appropriate engravings; Comprehending the History of English Liter-

ature, and a View of the Progress of the Art of Engraving in Great Britain, by the REV. THOMAS FROGNALL DIBDIN. *Portraits and plates.* 4 vols. folio, half vellum, uncut.

London, *William Miller*, [1810–19]

UNIQUE AND LARGEST VELLUM PAPER, of which only 66 copies were printed and with additional portraits. Only two other copies are known to be in the United States. This copy has three original autograph letters of Dibdin's inserted. Two of these refer to the vellum copy of the "Typographical Antiquities" described below. The other is written to his printer, William Savage, as follows:—"Dear Sir. I seize the opportunity of a gentleman's passing by your house, to request of you to come and take your tea with me at 6 this evening—or ½ past 5. The Stage will be at the corner of Albemarle St., 10 minutes before 5. I wish much to see you & have much to observe upon the Sheets. They are printed with great accuracy. Yrs. T. F. DIBDIN." A few sheets in one of the volumes are, as in some other known copies, on smaller paper.

Lowndes calls the "Typographical Antiquities"—"an invaluable work," and adds—"it is much to be regretted has not been completed for want of sufficient encouragement."

II. DIBDIN. The Same. Being the only 24 pages ever printed on vellum of the preceding work—"the only portion and only copy that was printed on vellum." Folio, half vellum, uncut, bound to match the preceding.

HORATIO ROGERS speaks of the above UNIQUE BIBLIOMANIACAL GEM in his "Private Libraries of Providence." He says:—"The copy of the Typographical Antiquities (one of sixty-six printed on large paper), is uncut, and bound in half vellum; while uniform with it are two volumes deserving special mention. One of these volumes comprises the first six signatures of the Typographical Antiquities printed on vellum, and intended for the Earl Spencer, Dibdin's patron. These signatures belonged to William Savage, the printer, and, according to the title-page, formed 'The only portion, and only copy that was printed on vellum.' Though Dibdin's excuse for not completing the copy was the difficulty in working on vellum, yet we suspect that the real reason was the expense. In the early stages of the undertaking, as appears by a note in Mr. Farnum's possession, Dibdin wrote to Savage as follows:—'I am much pleased with what you have sent me: the vellum has a glorious look, and, if you exert all the talent which appears in the specimen, we shall make a magnificent book of the vellum copy.' In a subsequent note to Savage, likewise in Mr. Farnum's possession, he wrote:—'I give up the vellum copy not from a supposition of your want of skill to execute it, but from various causes which I will state hereafter. We shall now go on more smoothly.' Long after he had abandoned the copy he referred to these signatures in a footnote to his Bibliomania, more harshly, it seems to us, than the truth

justified; for, notwithstanding what he had written to Savage, he spoke of them as follows:—'The censure which is here thrown out upon others reaches my own doors: for I attempted to execute a single copy of my *Typographical Antiquities* upon vellum, with every possible attention to printing and to the material upon which it was to be executed. But I failed in every point; and this single wretched looking book, had I persevered in executing my design, would have cost me about *seventy-five* guineas!'"

The originals of the two letters referred to above will be found in the first volume of the "Typographical Antiquities," and Dibdin also says, speaking of the vellum copy—"The blooming capital is rather too faintly struck off."

III. DIBDIN. A Collection of Wood Engravings, etc., gotten together by DIBDIN and SAVAGE for the former's intended "Disquisition on Early Engraving and Ornamental Printing," consisting of a careful and judicious selection of wood engravings, both plain and colored, by the best masters of the art, and a large portion of which are proofs and many are on India paper; also at the end of the same are some pages of AMES's Preface and Account of the "Life of WILLIAM CAXTON," on India paper, PROBABLY UNIQUE, as well as ornamental alphabets and the VERY RARE mezzotints of JOSEPH AMES, THOMAS MARTIN and WILLIAM HERBERT, and two of "JOHN MOORE, Bishop of Ely," one BEFORE ALL LETTERS, the last being EXCESSIVELY RARE. The whole bound in 1 vol. Folio, half vellum, uncut, uniform with the above.

This very remarkable and unique collection of wood engravings has the following history attached to it and which is told by Gen. Horatio Rogers in his account of Mr. Farnum's Library:—"But by far the most valuable of this fine set of Dibdin is a unique copy, of which we have not yet spoken. Dibdin projected a 'Disquisition on Early Engraving and Ornamental Printing,' and though he never got so far as the actual composition of the work, still, with the assistance of Savage, the printer, he gathered much material for it in the form of a collection of numerous title-pages of early printers and many wood engravings. Among its artistic treasures Germany is represented by Albert Durer, Hans Burgkmair, Lucas Cranach, Hans Schaeflein, Henry Voghter, James Kobel, Gabriel Schnellbotz, Louis Businck, and others; Holland and the Low Countries by John Walther van Assen, Henry Goltzius, Abraham Bloemaert, Anthony Sallaerts, and Christopher van Sichem;—but it is idle to attempt to enumerate the artists whose cuts Dibdin had gathered together for the purpose of illustrating his work. Suffice it to say that the collection includes cuts of many of the most

famous wood engravers from the time of Albert Durer to that of Thomas Bewick. The whole, constituting a most remarkable collection, are mounted, or inlaid, in a folio volume. This interesting volume has been inspected by various engravers of this country, and has awakened much interest. It is a matter of surprise that the rich and appreciative collectors of literary rarities in England allowed it to cross the Atlantic."

TOGETHER 6 VOLS. FOLIO, UNIFORM, HALF VELLUM, UNCUT.

This UNIQUE lot of six volumes belonged in their entirety to Dibdin's friend and printer William Savage, and a portion—namely, II. and III. above—to Dibdin himself.

274 DIBDIN (THOMAS FROGNALL). BIBLIOGRAPHICAL WORKS, TWENTY-FOUR VOLUMES, COMPRISING:—

I. THE BIBLIOGRAPHICAL DECAMERON; or, Ten Days' Pleasant Discourse upon Illuminated Manuscripts and Subjects connected with Early Engraving, Typography and Bibliography. *With numerous plates, facsimiles, and steel vignettes, many on* INDIA PAPER. 3 vols. 4to, handsomely bound in smooth polished sage morocco extra, with crest, quartered shield and motto on the sides, gilt inside with leather joints and vellum ends, by C. LEWIS, and uniform with the rest of this lot.

London, *Printed for the author by W. Bulmer & Co., Shakespeare Press*, 1817

LARGE PAPER and a magnificent copy. Only 50 copies printed. With four extra proof plates, including the very rare and costly engraving of the "Presentation in the Temple by F. Veronesi, drawn and engraved by G. R. Lewis," of the 26th illumination see Vol. 1, CLII. Of this Lowndes states—"An additional plate from a missal executed by Francis Veronese in Mr. Esdaile's Collection was afterwards published by Mr. G. Lewis, which was originally intended for the work but not executed in time."

The same authority says—"This is in fact a continuation of the Bibliomania, the same characters being introduced in the dialogues. From the information which this work contains, and the splendor of the decorations and printing, it will ever be considered as a model of excellence and good taste in typography and the arts. Both the copper-plates and the woodcuts which embellished the work have been destroyed."

"Overtures were made for its republication in French, but it was too late. The various blocks from which the engravings were made had been destroyed by the author and his friends. Although a thorough-paced bibliomaniac, we have no sympathy with such barbarous waste." —ALLIBONE.

The "beautiful specimen" of printing in gold, "glittering like the

sun," missing in many copies, will be found in its place on page 417, Vol. II.

Opposite page 435 of Vol. 3 will be also discovered a proof before letters of the extremely rare "private plate of Mr. Thomas Payne, Bookseller, in spectacles, which was destroyed," and of which only 25 were printed as well as the regulation portrait of that bibliopolist. Concerning the rare ebony-spectacled portrait of "Honest Tom" Payne, "THE English bookseller," Dibdin relates:—"A pleasing tale may be told about the said PORTRAIT. It was *preceded* by one in the line manner, by the same artist from a different original, in which our Thomas is introduced amidst a sportive group of relatives and friends, playing a game at whist, with his cards in his left-hand; looking sharply through an ebony pair of spectacles as his opponent is drawing out the ace of trumps! Instead of *cards*, I caused a *book* to be put in his hand; but Mr. T. Payne, that *now is*, finding a better likeness of his father in the original from which the *above* was taken, offered to furnish the plate here published at his own expense. There was no need, however, of such waste of money. *Twenty-five copies* of the original, ebony-spectacled engraved portrait—which have been eagerly snapped up by perch-like collectors—have reimbursed this extra expense: and this *first* plate is now BROKEN UP." Opposite page 388 is a proof impression of the rare line engraving of Lord Spencer, before letters, and facing the title is a proof impression of Meyer's portrait of Dibdin.

"The dialogue (of the Bibliographical Decameron) is cleverly sustained, and the occasional Socratic form affords opportunity for numerous sallies of wit, while the information conveyed is of more value than that contained in any other of the doctor's works which affect greater sincerity."

The late Mr. Freeling a distinguished book collector, enthusiastically remarks:—"If the gods could read, they would never be without a copy of the Decameron in their side pocket!"

"One of the most beautiful as well as one of the most instructive books in the language."—ALLIBONE.

"The volumes not only exceed my expectations but even my imagination. Without a rival in the whole history of Typography." —ISAAC DISRAELI.

II. DIBDIN. Reminiscences of a Literary Life with Anecdotes of Books and Book Collectors by the REVEREND THOS. FROGNALL DIBDIN, D.D. *With portraits and plates.* 2 vols, imperial 8vo, elegantly bound by HAYDAY, to match the above and following volumes of lot 274, with gilt edges.

London, *John Major*, 1836

LARGE PAPER, of which only 39 copies were printed. The above described copy has the very rare subsequently published index in large paper and the vignette opposite page 974 on INDIA PAPER.

Horatio Rogers thus refers to Mr. Farnum's copy in his "Providence Libraries":—"His large paper copy of Reminiscences of a Literary Life contains the rare Index, likewise on large paper, notwithstanding the statement in the Hosmer Catalogue that it was 'only printed on small paper.' The Catalogue of the Library of Zelotes Hosmer, prepared for the sale which took place in 1861, contained this note to a large paper copy of Dibdin's Reminiscences of a Literary Life (Lot No. 301): 'Containing the Index, very rare, and only printed on small paper. This is inlaid and bound with the large paper copy; also a long letter to Dawson Turner, whose copy this was.'"

"A most laudable storehouse of biographical and bibliographical anecdote."—ALLIBONE.

III. DIBDIN. BIBLIOMANIA, or Book-Madness; a Bibliographical Romance. NEW EDITION, edited by WALMSLEY, with a Supplement, and Key to the assumed characters in the Drama. *Steel front. and wood engravings.* 2 vols, 4to, superbly bound in morocco extra, gilt edges, uniform with the other volumes of this set, but only the top edge gilt, by MATTHEWS London, 1842

LARGE PAPER, only 55 copies printed. BEST EDITION AND SCARCE. To this improved edition is added Preliminary Observations, a Supplement continuing the work, a Key to the Characters, and a reprint of the First Edition of 1809.

The first volume of this copy of the "Bibliomania" has the following letter of T. F. Dibdin to Ithuriel Towne of New York inserted. Horatio Rogers writes in his work:—"Another of Dibdin's autograph letters in Mr. Farnum's possession, is interesting because of the references in it to his own works, and especially to his Reminiscences of a Literary Life, then about to be published. It is addressed to Ithuriel Towne of New York, who had paid sixty guineas for an illustrated Bibliomania, alluded to in a foot-note to the first volume of the Reminiscences, and which sold for $720 at the John Allan sale in 1864. The letter is as follows:—

'7 Wyndham St.,
'Bryanston Sqr.
'April 3, 1835

'DEAR SIR:—I beg you to accept my very best thanks for all the kind and all the honourable testimonies contained in your letter of February last, in favor of my humble lucubrations. That they have afforded you a rational gratification, is matter of sincere pleasure to their author. Will you, however, forgive my remarking that you are much *behind hand* in your number of the volumes which have issued from the same prolific pen? But to that gallantry of spirit which hesitates not to sacrifice 60 guineas for an illustrated copy of the *Bibliomania* upon large paper, everything is obtainable. Go on, dear Sir,

and put the finishing stroke to your spirit of courageous enterprise. Possess the *Decameron* (the most beautiful, as Mr. Adlard will tell you, of all bibliographical books), the *Tour*, the Spencer Library, and above all, for utility, the *Library Companion*. As to the small rarer pieces I will confer with your honest agent, Mr. Evans, and together, we must get them at reasonable prices. The Typographical Antiquities in 4 vols. is reasonable and common—as an unfinished work. I transmit you a notice of a *new work*—in which you will observe *your* name to be down—from authority; but I will be frank and tell you, that I have reserved for you a *large paper* copy—£10, 10*s*.--subject to your rejection or possession. 'Twill be an immensely scarce work; and perhaps my last performance. And now allow me to thank you, which I do very sincerely, for the splendid and acceptable present of the *proofs* of your countrymen's skill in the art of engraving. The specimens are most creditabie to them. In return as soon as the "Reminiscences" are published, in September, I will send you a copy of my Lent Lectures on large paper, of which I shall beg your accept. ance. Your country is a young country but the infant is Hercules-Farewell, dear Sir, and accept the assurance of my respect and esteem.

'Very much and truly,

'T. F. DIBDIN.'"

Lowndes thus speaks of the Bibliomania:—"The Bibliomania is written in dialogues or conversations, the characters introduced are well-known book collectors of the author's acquaintance. The great value of the work is in the notes, which abound with anecdotes of Books and Book Collectors, and an account of the rarer articles in their collections, and the prices at which they were sold, extracted from the sale catalogues. This work has in a great degree given a stimulus to the collecting of our early literature, and bibliography in this country, on which subjects it will be always consulted as an authority.—The characters personified are *Aurelius*, G. Chalmers, Esq.; *Atticus*, Richard Heber, Esq.; *Alfonso*, Mr. Morell; *Bernardo*, J. Haslewood, Esq.; *Gonzalo*, J. Dent, Esq.; *Hortensius*, W. Bolland, Esq.; *Leontes*, J. Bindley, Esq.; *Lepidus*, Dr. Gosset; *Lysander and Rosicrusius*, the Author; *Lorenzo*, Sir M. M. Sykes, Bart.; *Lavinia's* husband, J. Harrison, Esq.; *Lisardo*, R. Heathcote, Esq.; *Marcellus*, Edmond Malone, Esq.; *Mustapha*, Mr. W. Gardiner; *Menander*, Tom Warton; *Malvolio*, ———; *Menaleus*, Rev. H. Drury; *Mercurii*, Foss, Triphook, and Griffiths; *Nicas*, G. Shepherd, Esq.; *Narcotus*, Rev. J. Jones; *Orlando*, M. Wodhull, Esq.; *Prospero*, F. Douce, Esq.; *Philemon*, J. Barwise, Esq.; *Phormio*, Rev. H. Vernon; *Quisquilius*, G. Baker, Esq.; *Rinaldo*, Mr. Edwards; *Sir Tristram*, Sir Walter Scott, Bart.; *Sycorax*, Joseph Ritson; *Ulpian*, E. V. Utterson, Esq. Some copies have the words 'Book Madness' in the title-page, printed in red. It was published at 1*l*. 7*s*., and has brought 8*l*. 8*s*. Eighteen copies only were printed upon LARGE PAPER, in two volumes imperial octavo, in which was inserted

a portrait of the author, in a clerical habit, engraved by Freeman after Masquerier, ætatis xxxv.; the plate was destroyed after twenty-five impressions were taken off. These copies were charged 10*l.* 10*s.*, and have since been sold for 52*l.* 10*s.* But since the enlarged edition, published in 1842 by Mr. Bohn, these prices have receded."

"You have contrived to strew flowers over a path which, in other hands, would have proved a very dull one; and all Bibliomanes must remember you long, as he who first united their antiquarian details with good-humored raillery and cheerfulness."—SIR WALTER SCOTT to DR. DIBDIN.

IV. DIBDIN. The Library Companion; or, The Young Man's Guide, and the Old Man's Comfort, in the Choice of a Library. By the Rev. T. F. DIBDIN. 2 vols. royal 8vo, bound uniformly with the remainder of the volumes of lot 274 by MATTHEWS, but stilted to match in height, and the top edges gilt. London, 1825

LARGE PAPER. Very scarce, and second edition published at 5*l.* 5*s.* With original MS. note on the fly-leaf by (?) Dr. Dibdin:—"V. E. King, Rear Admiral 1825. For the Revd. Russell Richards, with 'Dibdin's Reminiscences.'" There is also loose in this work a four-page MS. description of a set of 54 vols. of Dibdin, with memorandum by "C. B. Richardson."

Lowndes says:—"This work contains much curious and important bibliographical information not elsewhere to be found, and will at all times be consulted, as a work of reference, by the Bibliographer, Biographer and Historian. It is only the first portion; a second volume was to have appeared. LARGE PAPER, published at 5*l.* 5*s.* Dent, pt. i. 611, morocco, 2*l.* 14*s.* Second edition (with a few corrections, but omitting the Cracherode breeches story, &c.), Lond. 1825, 8vo. Published at 1*l.* 7*s.* LARGE PAPER at 5*l.* 5*s.* A postscript, containing a reply to the critiques on this work in the British Critic, Westminster and Quarterly Reviews, of which a few copies only were printed for private distribution. 8vo. pp. 36."

V. DIBDIN. BIBLIOGRAPHICAL, ANTIQUARIAN, AND PICTURESQUE TOUR IN FRANCE AND GERMANY. *With fine impressions of the numerous beautiful engravings; the vignettes, by* LEWIS, ON INDIA PAPER. 3 vols. 4to, morocco extra, gilt edges by HAYDAY to match the rest of lot 274. London, 1821

LARGE PAPER. Only 100 copies printed. With the vignettes on INDIA PAPER. First edition, and superior to the second of 1829, as it is abridged and omits—"all the original plates excepting five."

"For these volumes $25,000 was paid for engraving alone. One of the most handsome that ever came from the British Press."—SCOTT.

"One of the most beautiful and covetable books of modern times." —SOUTHEY.

"The most splendid publication which in my days I have seen."—KEIBBERT.

The bibliographer Lowndes states of the 1821 original edition:—"This work contains much curious information respecting the MSS. and rare works in public and private libraries abroad. It is printed and embellished in the same style of excellence as the Doctor's other works. A private plate of Diana of Poictiers is inserted in some copies, at p. 478 of Vol. 2, engraved by Thompson from a picture by Primaticcio, formerly in the collection of Quintin Craufurd, now in Earl Spencer's. This plate was destroyed after fifty impressions were taken off. Another plate of the Comte de Brienne was engraved as an additional illustration at p. 468 of Vol. 2. Also a View of the Prater at Vienna, engraved by Corbould, from a drawing by G. Lewis, at vol. 2, p. 469. An excellent critique on the work appeared in the New Edinburgh Review. Jadis, 124, with portrait inserted, morocco, 15*l.* 15*s* Dent, pt. i. 609, 9*l.* 15*s.* Nassau, pt. i. 968, russia, 14*l.* 14*s.* LARGE PAPER, in 4to, 100 copies printed. Drury, 1133, with numerous illustrations, morocco, 47*l.* 5*s.* Sir M. M. Sykes, pt. i. 962, 21*l.* Brockett, 1111, boards, 18*l.* 18*s.* Lang, 694, 21*l.* 10*s.*"

The three VERY RARE plates referred to above will be found in the following volume.

VI. DIBDIN. A Series of Groups, Illustrating the Physiognomy, Manners, and Character of the People of France and Germany. By GEORGE LEWIS. *Containing sixty plates suitable to illustrate the Original Edition of the Tour in France and Germany.* Bound uniformly by MATTHEWS to match the other vols. of lot 274, and lettered "Dibdin's Antiquarian and Picturesque Tour. Vol. IV. Illustrations." London, 1823

LARGEST PAPER. GENUINE INDIA PROOF IMPRESSIONS. VERY SCARCE in this size.

With the above are bound up COTMAN'S "Architectural Illustrations of Normandy," inlaid to size and INDIA PAPER impressions, as well as the three extremely rare plates mentioned above.

These are—I. J. THOMSON'S "Diane de Poictiers, from an original painting supposed to be by Primitaccio, late in the Collection of Quintin Craufurd, Esq., and now in that of Earl Spencer at Althorp," of which only 50 were printed; II. "Comte de Brienne, Grand Master of the Ceremonies to Francis the 1st, etc., from an original painting in the Collection of the late Quintin Craufurd, Esq., engraved by S. Freeman"; and III. "The Prater, Vienna, G. Lewis, Del., G. Corbould, Sculp." The volume also has the portrait of "M. V. F. Lamouroux, J. S. Cotman, delnt."

Horatio Rogers says:—"It likewise contains one of the prints of Diana of Poictiers, the plate having been destroyed after seventy-five (query fifty) impressions had been taken off. 'I learn,' says Dibdin in a foot-note to his Reminiscences, 'that 3*l.* 13*s.* 6*d.* has been given for a single impression of this most original and fascinating portrait.'"

VII. DIBDIN. A Bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and in Scotland. By the REV. THOMAS FROGNALL DIBDIN, D.D. 3 vols. 4to. Bound by HAYDAY to match the remainder of lot 274.

London, *printed for the Author*, MDCCCXXXVIII.

LARGE PAPER. 100 copies printed. With the vignette cuts on India paper as well as some of the plates.

In this work the author concluded his tours. It is an essential companion to France and Germany; and, as it describes some collections that have ceased to exist, possesses an historical interest.

VIII. DIBDIN. MORE (SIR T.). UTOPIA, translated by ROBINSON, with copious Notes (including the whole of Dr. WARNER'S) and a Bibliographical introduction by Dr. T. F. DIBDIN. *Portrait and wood engravings on the title and throughout the volume, with the* RARE PLATE OF THE MORE FAMILY. Small 4to. Bound by MATTHEWS to match the other volumes of the set with the top edge gilt, others uncut. LARGE PAPER. London, 1808

"LARGE PAPER. *Forty copies only printed;* with the PRIVATE PLATE of 'The Family of Sir Thomas More,' which is not in the small paper copies."—MENZIES'S CATALOGUE, "*prepared by* JOSEPH SABIN."

"The Romance of the Utopia has a very common fate upon it—to be more known and admired all the world over than here at home."—BP. BURNET.

"When the Utopia of Sir Thomas More was first published it occasioned a pleasant mistake. This political romance represents a perfect, but visionary republic, in an island supposed to have been newly discovered in America. 'As this was the age of discovery,' says Granger, 'the learned Budæus, and others, took it for genuine history; and considered it as highly expedient that missionaries should be sent thither, in order to convert so wise a nation to Christianity.'"—D'ISRAELI'S *Curiosities of Literature.*

IX. DIBDIN. BIBLIOTHECA SPENCERIANA; or a Descriptive Catalogue of the Books printed in the Fifteenth Century, and of many Valuable First Editions, in the Library of GEORGE JOHN, EARL SPENCER, K.G., etc. etc. etc. By the

Reverend THOMAS FROGNALL DIBDIN. *Fine quartered coat of arms of the* SPENCER FAMILY *by* SIR ISAAC HEARD, *with numerous other engravings, facsimiles, etc.* 4 vols. imperial 8vo. Bound uniformly, by MATTHEWS, with the rest of lot 274 and with top edges gilt.

London, *printed for the Author*, 1814 15

A SPLENDID COPY and with Nos. X. and XI. of lot 274, make a handsome and uniform library set of these important works. The seven volumes complete were published in boards at twenty guineas. In a recent catalogue HENRY SOTHERAN & Co., the celebrated bibliopoles of London and Manchester, England, asked £44 10*s.* for a large paper copy of the "Bibliotheca Spenceriana."

The duplicate of p. 509, Vol. III., containing the beautifully engraved figure of HESIOD, printed after the volume was issued, and wanting in many copies, is in its place in this.

"This catalogue contains only the works printed in the fifteenth century and the Editiones Principes. It is compiled with the greatest care and industry, and those who have had occasion to consult its pages, can testify to its accuracy and great utility. The collection is the finest private one in Europe; the catalogue will ever be regarded as of the first importance to the theologian, the historian and the critic, and as a perfect model for the bibliographer."—LOWNDES.

X. DIBDIN. ÆDES ALTHORPIANÆ; or, An Account of the Mansion, Books and Pictures at Althorp, the Residence of GEORGE JOHN, EARL SPENCER, K.G., to which is added a SUPPLEMENT to the Bibliotheca Spenceriana. *With* 32 *beautiful engravings of the most important pictures in the gallery, and charming woodcuts on India paper*, a systematic Catalogue of Editions of the Scriptures, and an Account of the Aldine Editions. 2 vols. imperial 8vo. Bound by MATTHEWS uniformly in morocco, gilt tops, trimmed edges, to correspond with the set. London, 1822

A VERY FINE COPY of this magnificent work. Mr. Farnum states that —"Mr. Welford considers the impressions of the plates in the 'Althorpianæ' the finest he ever saw.

See the author's *Reminiscences*, II., 557–94, for the interesting account of the publication of this work, where it appears that the cost of engraving the portraits was upwards of £2,000.

"This work is intended as a Supplement to the Bibliotheca Spenceriana, forming Vols. 5 and 6. It contains an account of the Ancestors of Earl Spencer, a history of the mansion, with an account of the pictures, and 32 engravings of the most important in the gallery, a systematic catalogue of editions of the Scriptures, an account of the Aldine editions, not contained in the former volumes. A supplement to the works printed in the fifteenth century."—LOWNDES.

XI. DIBDIN. A Descriptive Catalogue of the Books printed in the Fifteenth Century, lately forming Part of the Library of the DUKE DI CASSANO SERRA, and now the Property of GEORGE JOHN, EARL SPENCER, K.G. With a General Index of Authors and Editions contained in the present Volume and in the Bibliotheca Spenceriana and Ædes Althorpianæ. Imperial 8vo. Bound uniformly by MATTHEWS with the other volumes of the set in morocco, with the top edge gilt.

London, *printed for the Author*, 1823

This forms another—the third and last—supplemental volume to the "BIBLIOTHECA SPENCERIANA," with an index to the seven volumes, and completes that work.

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386 FRERE. The Works of JOHN HOOKHAM FRERE in Verse and Prose, Memoir by Sir BARTLE FRERE. *Portraits.* 2 vols. 8vo, uncut. London, *Pickering*, 1872

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